



AMERICAN ART NEWS.

Vol. IV. No. 1.

NEW YORK, OCTOBER 14th, 1905.

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EXHIBITIONS.

Astor Library Building.—Exhibition of German Metal Work and other ornamental designs.

Blakeslee Galleries.—Early English, Spanish, Italian and Flemish paintings.

Brandus Galleries.—Paintings of the Barbizon School.

Brooklyn Institute of Arts and Sciences.—Open daily. Admission Mondays and Tuesdays, 25 cents; free on other days.

Bullock Galleries.—Old paintings and antiques.

Durand-Ruel Galleries.—Old masters and modern paintings.

Duveen Galleries.—Works of art.

Ehrich Galleries.—Early American portraits and Old Masters.

Fifth Avenue Art Galleries.—The collection of the late Wm. Mortimer Green, and furniture of the Hiss Co. of Baltimore.

Heinemann Galleries.—Modern paintings. Modern German pictures a specialty.

Kelekian Galleries.—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

Knoedler Galleries.—Fine paintings.

Lanthier's Old Curiosity Shop.—Modern and Old Masters. European and Oriental furniture, antique jewelry and silver.

La Place Stores and Galleries.—Antiques and works of art now on exhibition.

Lenox Library Building.—Exhibition of Menzel etchings and drawings.

Montross Gallery.—Works of art.

McClees Galleries, Philadelphia.—Exhibition of miniatures, November 13 to 27, and English and French water-colors by Henry Pettus.

Powell Gallery.—Brouwer pottery. Marine Mosaics, by W. Cole Brigham.

Strauss Galleries.—Fine paintings and prints.

Scott and Fowles Co. Galleries.—High class paintings by the Barbizon and modern Dutch masters.

Frederick Dielman, president of the National Academy of Design, was asked recently what the prospects were for the raising by the Academy of \$500,000 to erect a building on the grounds of Columbia University for a great school of fine arts, as contemplated.

Mr. Dielman replied that he was confident that the Academy would raise the \$500,000. He said it was a fine opportunity offered to New Yorkers to do something great for their city, and it was his feeling that the opportunity would not be passed by.

Mr. Dielman added that the facilities for study at the schools of the Academy at 109th Street and Amsterdam Avenue, had been restored to the condition in which they were before the fire. Columbia students would attend the Academy schools as before, until better arrangements could be made.

Captain Hebbinghaus, Naval Attache of the German Embassy, called recently by appointment at the White House and presented to the President

a valuable collection of engravings illustrative of the life of Frederick the Great, the gift of the German Emperor. Captain Hebbinghaus was also the bearer of a personal message from his sovereign to the President. The President asked Captain Hebbinghaus to thank the Emperor heartily for the gift and the greeting. The President will also acknowledge them in a letter to the Emperor.

The engravings are: Battalion of Life Guards making the last stand in

sentative an exposition of Russian Art been seen. In its canvases all phases of Russian life are well shown. In the quaint and beautiful carvings, rich household linens, laces, and embroideries, all made by Russian peasantry, much of their own character is evidenced.

So far as is possible, Mr. Saint-Gaudens and Mr. LaFarge are to "revive from the original studies" the great decorative and religious compositions

of award which will pass upon the paintings entered for the annual competition of the Carnegie Art Gallery. It includes two of the foremost painters of Europe.

The names announced are Messrs. Charles Cottet, of Paris; Alfred East, A. R. A., of London; Ben Foster, John W. Alexander, Robert Henri, J. Alden Weir, all of New York; William Henry Howe, of Bronxville, N. Y.; Thomas Eakins and W. Elmer Schofield, Philadelphia; W. L. Lathrop, New Hope, Pa.

The foreign members, Messrs. Cottet and East, arrived in New York last Saturday on their way to Pittsburg, and were the guests of the Institute at the Holland House for a day or two. The jury met in Pittsburg October 12.

A total of 1,315 works have been entered.

Sir Caspar Purdon Clarke, director of the Metropolitan Museum of Art, has been obliged to postpone the date of his sailing to this country. George H. Story, acting director of the Museum, said in an interview recently that Sir Purdon had expected to sail on the Baltic on October 4, but would not be able to sail before October 25, expecting to enter upon his duties as director on November 2.

Under Mr. Story's direction the bronze group "Serenity," by H. C. Anderson, has been set up in the east wing of the Museum, at the further end of the main hall. It has been in the possession of the Museum for three years, and the committee on sculpture recently decided to put it on exhibition.

Grover Cleveland, it is announced, will deliver an address today at the unveiling of a statue of his former Secretary of Agriculture, J. Sterling Morton, in Morton Park, Nebraska City, Neb., which has recently been erected under the supervision of its sculptor, Rudolph Evans.

Announcement is made of the 101st annual exhibition of the Pennsylvania Academy of Fine Arts from Monday, January 22, through March 3, 1906. As usual, the exhibition will be composed of original works by American artists, not publicly shown before in Philadelphia. Entry cards must be sent to the Academy on or before December 15 next, and forwarded works must arrive at the Academy on or before December 23 next. The Academy will collect and return free, works in Philadelphia, New York and Boston. Works from other places must be sent the Academy, or its agents in New York and Boston at expense of sender. Works by American artists abroad must be delivered to Mr. P. Navez, agent, 76 Rue Blanche, Paris, before November 18 next, and will be submitted to a jury in Paris, composed of Walter MacEwen, Henry O. Tanner and Charles Morris Young.

The Jury of Selection for pictures in Philadelphia will be as follows: John Lambert, chairman; Hugh H. Breckenridge, Thomas Eakins, Joseph T. Pearson, Edward W. Redfield, Chas. C. Curran, Frank V. Du Mond, Willard L. Metcalf, J. Alden Weir, Chas. Hopkinson, Wilton Lockwood and Edmund C. Tarbell, and for sculpture, Charles Grafly, Paul W. Bartlett and H. A. MacNeil. The hanging committee will be John Lambert, Edward W. Redfield and Charles C. Curran.



PORTRAIT OF LADY BROWNING
By Sir Thomas Lawrence.

In the collection of Larz Anderson, Esq., Washington, D. C.

the battle of Collin, Frederick the Great leading the Regiment, von Buelow in the battle of Zorndorf, the colors taken by the Ansbach Baireuth Dragoons in the famous attack at Hohenfriedberg and the generals saying good-bye to their dead King.

The collection especially appealed to the President because of his study of the life of the great King.

The Committee of Russia's first Fine Art Exposition in America, through the courtesy of the Russian Imperial Councillor of Commerce, Mr. Edward M. Grumwaldt, on suggestion of the Rev. Charles C. V. Brine, rector of Christ Church, Portsmouth, N. H., warmly supported by Bishop Potter, have issued invitations to the churches to view this exhibit on the afternoons of October 18, 25, and November 1.

It is authoritatively stated that never before, not even in Russia, has so repre-

which were in the chancel of St. Thomas' Church, New York, recently destroyed by fire. The church is to be rebuilt at once on the original lines of Mr. Upjohn's design.

The eighty-first annual exhibition of the National Academy of Design will be held at the Fine Arts Galleries, 215 West Fifty-Seventh Street, from December 22 to January 20. Pictures will be received December 4, 5 and 6.

The sixteenth annual exhibition of the New York Water Color Club will be held in the galleries of the American Fine Arts Society, November 11 to December 3. Pictures will be received October 30 and 31. Through the generosity of William R. Beal a prize of \$200 will be awarded.

Mr. John W. Beatty, director of fine arts of the Carnegie Institute, announced last week the international jury

IN THE ART SCHOOLS.

Sir Caspar Purdon Clarke, the new director of the Metropolitan Art Museum, is to be one of the lecturers in the School of Practical Art, Decorating and Furnishing, which opened for its third season October 3 at the West Side Young Men's Christian Association, No. 318 West Fifth-seventh Street, Frank Alvah Parsons, of Teachers' College, delivering the introductory lecture.

Examinations for admission to the free school of the National Academy of Design, Amsterdam Avenue and 100th Street, were held during the week beginning September 25, and will also be held during the week beginning January 29, 1906.

The Trenton Art School opened September 18 with an exhibition of the summer work of its students. The courses in ceramics and mechanical drawing have been greatly enlarged and the prospects for the coming year are most favorable.

M. Leone Bracker, who won the scholarship in portrait painting at the Art Students' League last spring, has gone abroad to study.

Miss Agnes Richmond spent the summer painting out-of-doors in the Catskills. Miss Richmond took the scholarship in women's life painting at the Art Students' League in May.

Miss Hulda Parton, who won the scholarship in women's life drawing at the Art Students' League last spring, has filled successfully several orders for portraits during the summer.

Robert H. Nisbet, a member of the Board of the Art Students' League, spent the summer at Old Lyme and has returned to Lyme for another month.

Miss Edith Morrell, secretary of the Art Students' League, spent the summer in Maine and will not return to the League until January.

Frank Vincent DuMond will not return to New York until the 20th. His classes at the Art Students' League are being conducted by Louis Loeb.

Miss Marguerite Fréchette, corresponding secretary of the Art Students' League, will not be in New York before January.

Three new members have been elected to the Board of the Art Students' League to fill the places of Louis Vailant, Hugo Ballin and M. Leone Bracker. The new members are: John F. Carlson, Garret A. Beneker and Chas. Vezin. Miss Ballin was chosen to act in Miss Morrell's place as recording secretary.

Mr. Howard Pyle will lecture and criticize at the Art Students' League on alternate Saturdays, beginning October 28. Mr. Pyle's lectures are open to the public. From those submitting work, he will form a special class in composition, the members of which will make a composition for each lecture. These compositions will form the basis of Mr. Pyle's talk. After the talk is over, he will criticize work which is being done either for the magazines or for any other practical purpose.

George de Forest Brush is conducting a class in portrait painting at the Art Students' League this year. Rhoda

Holmes Nicholls has a Saturday class in water color.

The students' room at the Art Students' League looks fresh and inviting redecorated in grayish green.

A class in Mural Decoration has been started at the Art Students' League in answer to a wide demand for instruction in the practical problems which the decorator has to solve, instruction which has hitherto only been obtainable by becoming a decorative assistant or by long study abroad. The foremost decorators and sculptors have expressed great interest in this movement and Messrs. Mowbray, Blashfield, Cox, Gillette, Lamb, etc., have each of them promised to give talks in the class three or four times each season.

The talks to be held on one afternoon each week, will be either on the Masters with the aid of lantern slides or the great decorative works, or will be concerning the work which the student has in hand. There will also be a criticism once a week by Mr. Hugo Ballin. Special attention will be paid to the architectural and sculptural aspects, and the student will be given instruction in the uses and practice of all the methods, from the encaustic, including fresco, tempera and stereochrome to the use of oil colors on canvas.

Examinations in the fourth competition for the Jacob H. Lazarus scholarship for the study of mural painting will be held at the National Academy of Design, Amsterdam Avenue and 100th Street, during the week beginning October 23.

The scholarships for the best work done in the summer classes of the Art Students' League were awarded as follows:

Mr. E. M. Case, of Manchester, Mich., scholarship for drawing.
Miss A. Brown, first mention.
Miss Hilma Lehmann, second mention.

Mr. Herman Kockendoerffer, of Brooklyn, received the Hon. Thomas P. Fay scholarship for the best work done in the clay modeling class, and Miss Grace Johnson received first mention.

The portrait of Miss Hope, by Miss Rhett, attracted a great deal of attention.

The school, which has just closed one of the most successful seasons in its history, was under the direction of Mr. George B. Bridgman and H. Daniel Webster. The regular winter term began on Monday, October 2.

At the opening of the N. Y. School of Applied Design for Women, ninety new scholars were added to the lists, emphasizing the already pressing need for a larger building.

There have been a number of applications for the Mucha course and several scholarships have been given to the school.

Mr. Perry gave the first of his illustrated Wednesday Art Lectures on October 4, at the Pratt Institute in Brooklyn, the subject being "Architecture as a Fine Art." These lectures extend over two years. The first and second series given in 1905-1906 cover Egyptian, Assyrian, Greek, Roman, Byzantine, Romanesque, Gothic and Renaissance Architecture, Sculpture and Decoration. In 1906-07 the third and fourth series will be given, covering Hindu, Mohammedan, Buddhist and Japanese Art; and Italian, French, Flemish, Dutch, Spanish, and English Painting.

Autumnal Outings for Artists.

Artists and art students, who perchance have not visited the Adirondack Mountains in autumn, cannot realize the beauties and attractions of the "Great North Woods" at this season. The heats of the summer past, and the first frosts come, the atmosphere is of winelike clearness, every hill and mountain side is aflame with color, and the deep metallic blue of the skies is repeated in the mirror-like surfaces of lakes and ponds.

The whirr of the partridge, the quack of the wild duck, the honk of the wild goose and the weird eerie cry of the loon are heard for miles in the still air, and ever and anon come the musical baying of hounds and the horn of the huntsman in pursuit of the deer.

Added to the natural beauties and attractions of the Adirondacks in autumn is their wonderful and life-giving air. The balsamic atmosphere is laden with all the tonics that nature's pharmacy can alone produce. There have been poems written on the stimulating effects of "A breath from an Alpine height" but this is not superior to or more invigorating than the ozone of Blue Mountain, Saranac or the St. Regis lakes, of Lakes Placid or Sterling. When the artist can tramp through the woods, or rowing up or down or across the lakes can set up his easel and paint the glories of autumn, in an air that invigorates and inspires, his work becomes a healthful pleasure.

While each season in the Adirondacks has its peculiar charm, and the lover of nature hesitates to choose between them, the months of October and early November, when "Autumn's scarlet mantle flows in richness down," would seem to bear the palm.

The fisherman, perhaps, might decide in favor of spring and summer, but the huntsman, and especially the artist, will choose autumn, and if the charms of the North Woods at this season were fully known and understood, there would be an artistic hegira there, not only from the larger cities, but from other fall resorts of no mean proportions.

Artists, students and lovers of nature should know that the Adirondacks can now be reached as easily as in the summer, and at lower rates of fare. The New York Central Railroad has placed on sale tickets to the principal Northern Adirondack Mountain points at a very low rate. These will be good to return until October 31 inclusive, and inquiry at the important stations on the main line of the railroad, will prove that one can now make a trip to the North Woods at a rate that should tempt even the most meagre purse.

While some of the larger hotels are closed, there are numbers of good and comfortable hostleries ready to receive guests, while this is the best season of the year for those who really love to camp and live a truly outdoor life.

The claims of the Adirondacks, therefore, as an autumn resort for artists, art students and nature lovers cannot be too strongly urged. It is with the hope that artist readers of this journal, who may not know their attractions and the ease and low cost at which they may be reached, may be influenced to turn their steps to the North Woods that this is written.

Any information further than that given here, details of fares, hotel accommodations, etc., will be furnished on application to this office.

The two new studio buildings in 67th Street are about completed. They are

the outgrowth of the 67th Street Studio Building, finished a few years ago, and were designed by artists, planned and improved as a result of the success of the first studio venture in that locality. The apartments are unique, with every comfort provided, and artists occupying them say that there is nothing like them in the world. The buildings contain about 34 apartment studios, which are bought outright or rented on lease.

After the 67th Street Studio Building was completed a demand for more of its kind was felt and about a year ago a company of ten subscribers (8 of whom are artists) was formed. The result is that two more modern, well appointed studio buildings are now completed, after designs made by artists. The principal building of the three is No. 33, "The Atelier Building." It is to have a cosy artistically furnished restaurant in the basement. The stockholders are: Robert W. Vonnob, Francis C. Jones, A. Muller Ury, J. Wm. Fosdick, Boudinot Keith, Dora Wheeler, Henry W. Ranger, Dr. Edward Leaming, Walter Appleton Clark and Prof. Albert Grossman.

The Adolph von Menzel exhibition that has just been opened at the Lenox Library Building, gains in importance from the fact that the bulk of Menzel's work consisted of drawings, so that he is fairly adequately represented by the black-and-white work here shown, of which the separate prints all form part of the S. P. Avery collection.

Absolute mastery of form and medium and uncompromising fidelity to nature and to himself are prominent characteristics of his drawings. They appear in the earliest of his published works, all of which are marked by lively fancy and wit. His style changed as he progressed from the precise, clean cut pen-and-ink work to the summary vigor of the carpenter's pencil. The variety of subjects cultivated and of processes employed is shown in his various published series. "The Artist's Life History" (1834) is done with the pen on stone, "Memorable events in the history of Brandenburg" (1836) with the lithographic crayon, "Essays on Stone with Brush and Scraper" (1851) scraped out of a foundation of ink washes with the touch of a virtuoso, "Essays in Etching" (1844), delicately drawn with the needle, and printed in pure line. Of his many book illustrations the best known are the 200 vignettes for the works of Frederick the Great, graceful, thoughtful, witty, drawn with great freedom and spirit and reproduced in absolute fac-simile by German wood engravers, on whose art Menzel had a revivifying influence.

The Menzel exhibition is one of the most important ever arranged by the curator of New York's print department, and will probably be open for several months.

The enormous canvas by Jan Styka called "Golgotha; the Crucifixion on Calvary," is still in Chicago, where it was shown for some time in South Park, no gallery being large enough to show it.

This can scarcely excite wonder, for it is 50 feet high and almost 200 feet long.

At last a church on Michigan Avenue has been found which lacks a congregation and there it has been installed for a year on a lease. It will be shown to the public for a consideration.

Rochegrosse's immense canvas "The Fall of Babylon," is on exhibition in Atlantic City.

AMONG THE ARTISTS.

Robert Henri left New York a few days ago for Pittsburg where he is to serve as one of the jurors for the Carnegie Institute Exhibition. The pictures Mr. Henri painted during the summer are "A Storm on the Maine Coast," which is intended for an exhibition picture, a marine for the National Arts Exhibition at Philadelphia, which will open about October 15, "A Spanish Girl" and a portrait of Wyatt Davis, art editor for "Judge".

Mary Agnes McCahill recently sent to Panama a portrait of Dr. Amador, President of Colombia. The portrait is in high relief and is an excellent likeness. It was enthusiastically received by President Amador's friends and Mrs. Amador is contemplating a visit to the United States to sit for Mrs. McCahill. A commission which Mrs. McCahill is working on in her studio in the Holbein, is a figure of Christ, which she calls "The Light of the World."

Several charming miniatures may be seen in Mrs. Adele Winkler's studio in the Van Dyck. Mrs. Winkler who is fast becoming known as one of our foremost miniature painters, was originally a student of the St. Louis Art School, as St. Louis is her native city. She exhibited at the Miniature Society here last winter and her work was highly commented upon and greatly admired. She has recently been invited by one of the leading clubs in St. Louis to give an exhibition.

Carroll Beckwith returned to New York last week. Mr. Beckwith was busy painting at his summer studio in the Catskills all summer, but comes back to fill several portrait orders.

Hugo Ballin was so busy in his studio in the Holbein during the summer that he was not able to take his customary vacation. He has recently finished a large exhibition picture of three figures, which he calls "The Portative Organ." Mr. Ballin is now working on a decoration for a stained glass window.

Walter Florian and J. Campbell Phillips are spending two weeks in the Catskill Mountains.

William J. Baer spent the summer in the Adirondack Mountains painting ideal pictures. Since his return to town he has painted the portrait of Miss Theodora Cheney and is now painting a miniature of Capt. Dovey, aide to Gen. Wood and Governor of the Philippines. The portrait is intended for a hunting case.

A. Muller Ury is busy settling his new studio apartment in the Atelier Building, No. 33 West Sixty-seventh Street.

J. William Fosdick recently returned to New York and is now occupying the studio apartment which he bought in the Atelier Building.

Henry W. Ranger is nicely settled in his studio apartment in the Atelier Building.

Harrison Fisher spent the summer in California in the Sierra Nevada Mountains, horseback riding and fishing. Mr. Fisher is busy in his studio at No. 7 West 32d Street painting pictures for a 1906 calendar which will shortly be reproduced by Scribner. Among recent books illustrated by Mr. Fisher are "The Man on the Box" by Harold Macgrath and George Barr McCutcheon's "Nedra."

John W. Alexander, mural, portrait and figure painter, draughtsman and colorist, whose photograph—an excellent likeness—is reproduced on this page, was born in Pittsburg, Pa., about 1860.

He studied in Munich, Venice and Florence, and with Frank Duveneck.

In 1897 Mr. Alexander won the Temple gold medal at the Pennsylvania Academy, the Lippincott prize at the same academy in 1899, and gold medals at the Paris Exposition of 1900 and the Buffalo Exposition of 1901. He won also the Carnegie prize at the Society of American Artists Exhibition of 1901.

of mural paintings for a Pittsburg institution.

Robert W. Vonnoh has been busy all summer painting portraits in this city and throughout the country. In Philadelphia he painted the portrait of Mr. Joel Cook, president of the Philadelphia Board of Trade, also president John H. Converse, of the Baldwin Locomotive Works, and one of Gen. Richard Montgomery, of Revolutionary fame. Mr. Vonnoh is contemplating a visit to Chicago to paint the portrait of the Hon. O. S. Lacy for one of the departments at Washington.

Mr. Julian Story returned here from Europe recently, but left promptly for Philadelphia, to make arrangements for the winter, as he has orders already for five or six portraits there.

Last year Mr. Story painted eight portraits in that city alone, including those of Mr. and Mrs. Rudolph Ellis, Mr. Effingham Morris, Mr. and Mrs. Francis Gowen and Miss Lippincott.

He had orders for several others that he was unable to undertake because of lack of time. So he postponed them until this winter. He has also commissions for three portraits in New York, but will not be able to undertake them till later in the season.

While abroad Mr. Story painted a portrait of Mr. Josef Hoffman, the well known cellist, and this will be exhibited both in Philadelphia and New York as soon as it can be got from the Liege Exposition, where it now is.

Mr. E. E. Kaufer, the well-known miniature artist, has returned from his summer outing to his studio, 86 West Fortieth Street.

Maurice Fromkes has recently returned from his summer outing and is engaged on several portrait commissions at his studio in the Van Dyck.

F. K. M. Rehn has returned from Magnolia, Miss., to his studio in the Chelsea, West Twenty-third Street.

Mr. William M. Chase has returned from his summer in Spain, and is as enthusiastic as ever over the country and its art treasures. His class in Madrid has been a large one, and its members have had a most enjoyable and instructive summer.

Mr. F. Edwin Elwell, recently curator of the sculpture department at the Metropolitan Museum, is now living in Hoboken, where he is at work on some important commissions.

Rufus Fairchild Zogbaum has recently finished a portrait of Admiral Taylor, of the U. S. Navy, for the Naval War College, at Newport. Mr. Zogbaum will shortly begin the portrait of the colonel of the First Minnesota Regiment for the new State capitol at St. Paul. The picture will be hung in the Governor's room.

Mr. Henry Mosler, Miss Agnes Mosler and Mr. Gustave Henry Mosler sailed recently for the Italian Riviera, where they will reside for the coming season.

Henry Dearth, the landscape painter, is still in Montreuil sur Mer, France. He is expected here sometime in November.

Thomas Dewing returned October 8 from his Long Island summer home. He is now working in his 10th Street studio.



From Photo by Zalda Ben-Yusuf.

JOHN W. ALEXANDER

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He resided in Paris after his marriage some ten years ago, for some years, but returned to New York where he now lives and works, about four years ago. He was elected a member of the Society of American Artists in 1891, and an Academician in 1902. He is also a member of the Mural Painters Society, the New York Architectural League, the Beaux-Arts in Paris, the International Society of London, an honorary member of the Munich and Vienna Secessionists, and a Chevalier of the Legion of Honor.

and the first prize at the Washington exhibition of 1903.

His work is characterized chiefly by rare decorative quality and feeling, strong and correct draughtsmanship, grace of line and richness and refinement of color.

Among Mr. Alexander's most successful pictures have been "Isabella and the Pot of Basil," "Girl and Doll," "Autumn," "Portrait of Wife" and "Portrait of Mrs. Thomas Hastings."

He is at present engaged on an important and large commission—a series

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The office of "The American Art News" is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the restoration, cleaning and varnishing of pictures, and to repair art objects at reasonable rates, to catalogue collections and galleries, print catalogues and circulars, and to supply art information of any kind.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

With this issue the American Art News appears again as a weekly, and will reach its readers every Saturday from now on through the art season in America, until and inclusive of May 7, 1906.

Every preparation has been made to give to American artists, students and art lovers, a weekly newspaper in matter as well as in form, and to furnish a carefully selected and edited presentment of the art happenings of the preceding week, so that our readers may be enabled to obtain an intelligent and comprehensive idea of all matters of art interest in a brief time.

This is not a journal of technical criticism or discussion, but an art newspaper, and the success it has won on these lines, with the encouragement of rapidly growing circulation both here and abroad, inspires its managers to renewed efforts to improve its quality and usefulness.

During the past summer the American Art News has established offices in both London and Paris, and has secured capable correspondents in both cities, who will send weekly letters giving in condensed form the art happenings of importance in both capitals and elsewhere in Europe. An Italian correspondent has also been appointed, and we hope to soon have correspondents in other European art centres.

With the opening of another art season, the campaign for the repeal of the tariff on art will be vigorously waged. The Copley Society of Boston and the League of Political Education of New York are directing the campaign in these two cities, and every effort will be made to unite the artists and art lovers who are manifesting interest in the matter, and to make a concerted effort at Washington to have Congress this coming winter remove the tax.

This journal offers herewith its aid

and support to the movement and throws open its columns to letters and appeals on the subject. The bill introduced in Congress three years ago by Representative Lovering of Massachusetts, and which was favored by many art societies, provided that works of art created fifty years before the date of importation should be admitted free. This bill has been pigeonholed by the Ways and Means Committee of Congress. Since its introduction and virtual shelving, there has been a change of opinion on the matter in art circles, and it is now thought and believed that a new bill should be drawn up, introduced and fought for, providing for the total abolition of the art duty without discrimination.

It is our firm belief that if all the various interests which favor the removal of the art tariff can be united, and the scattering of shot on the subject, which has been going on the past ten years, can be stopped, that the tariff can be gotten rid of. The Republican party is inclined to make some tariff concessions in the near future—the President and, as far as is known, the members of his Cabinet favor the removal of the tariff—all the leading newspapers of the country, with the possible exception of a half dozen in the West, are unanimous for the removal, public sentiment is not generally opposed to it, and a long and strong pull together and now, may accomplish surprising results. The time is favorable. Let there be concert of action. Remove the art tariff!

By arrangement with Miss Zaida Ben-Yusuf, whose artistic photographic work is so well known, we will publish, beginning with this issue, through the season, a series of photographs of prominent American artists. One of these will appear each week, and will be accompanied by a brief biographical notice of each artist, which will be useful for reference. The first picture published in this issue is that of Mr. John W. Alexander.

The art season promises well. It is each year a little later in opening, but artists and dealers are cheerful and hopeful, and all predict a successful year. Much depends for the success of the season, from the business standpoint, on general business conditions the country through. These are now not only good but unusually promising. The auction houses tell of good bookings and many coming sales of importance are rumored.

On or about May 1, an international exposition, in commemoration of the completion of the Simplon tunnel, will open in Milan, Italy. Every effort is being put forth to make this a success by the Milanese. The buildings in process of construction are in the new park and the military parade square, which two localities are to be connected by an elevated railway, but supported by fine

stone arches, not dingy iron pillars. The art section will include every branch of arts, decorative, industrial, as well as paintings and statues.

What preparations are American artists making to be worthily represented at this exposition? Are we to have the mortification, as at this year's international art exhibition in Venice, of being the only country too indifferent to decorate the section appropriated, and even to send enough paintings to cover the walls of that section, the smallest allotted to any country? In Venice only 15 Americans were represented. This should not be the case in Milan. The very fact that foreigners have none too good an opinion of America as an artistic country should furnish an incentive for extra effort.

Good evidence of the arrival of the autumn silly season in the city rooms of the New York dailies, was afforded recently by the publication of stories to the effect that certain clergymen visiting the Belmont chapel of the new Episcopal Cathedral in New York, had objected to the sex of the sculptured angels which are to adorn the edifice. These have been executed by Gutzon Borglum, who, following the traditions of secular as well as sacred art, has indicated a feminine rather than a masculine character in his statues.

Every effort was made to arouse a sensation in the matter, and some amusing comments were printed.

An amusing sequel or anti-climax to the incident was the destruction of two of the angel figures—those of the Angels of the Annunciation and Resurrection—by the sculptor himself, who smashed the statues to pieces with his little hatchet. When interviewed concerning his act he sententiously remarked that he considered the smashing the best way of settling the difficulty, and that he was surprised that the question of sex seemed to so affect the minds of the clergymen who had objected to the figures.

Our frontispiece this week is a reproduction of the rarely beautiful portrait of Lady Browning by Sir Thomas Lawrence, a most characteristic and charming example of the English master. The portrait now adorns the new Washington residence of Mr. Larz Anderson, and we congratulate Mr. Anderson, who is already the owner of several fine examples of the early English school, on his acquisition of this important and attractive canvas.

A cablegram from Angers, France, says that Ambassador McCormick, M. Jusserand, French Ambassador to the United States, and officials of the Department of Fine Arts, attended the ceremony recently of the dedication of the statue of Thomas Jefferson.

It is a replica of David's statue of Jefferson. Congressmann Jefferson M. Levy, of New York, presented it to Angers, David's native town.

What, it is hoped, are the final word, or rather words, on the subject of the Velasquez portrait in the Boston Museum, have been spoken by Prof. Carl Justi, of the University of Bonn, and

Sir Walter Armstrong, of the National Gallery of Ireland, in Dublin. The letters of the two eminent authorities appear in the last number of the Museum's Bulletin.

Prof. Justi concludes his letter as follows:

"The portrait is the earliest of the King undertaken by Velasquez. It may have ceased to please the King for some reason or other, and so a new portrait was ordered.

"The striking agreement in certain details with the portrait of Don Carlos, numbered 1073 in the Prado, is explained by Velasquez's use of your portrait for that of the Infante, which has repeatedly been shown to be purposely patterned upon the figure of his royal brother."

Sir Walter Armstrong, while recognizing the picture as a genuine Velasquez, believes it to be not a portrait of King Philip IV., but of his brother, Don Fernando.

Mr. and Mrs. Stuyvesant, of New York, before leaving England recently, arranged with Sir Caspar Purdon Clarke for the purchase for the Metropolitan Museum of Art of several choice examples of French Renaissance wood carving.

Robert W. De Forest had also approved several of these pieces, of which Sir Caspar is now forming a collection for the museum. He has accumulated all together over one hundred pieces of French and English examples, including Gothic chests and pieces of furniture.

The most important purchase is a remarkable selection of French Louis XV. paneling, which was removed from the Bibliotheque Nationale of Paris at the time of its reconstruction. These pieces, which had formerly been part of the old Royal Palace, included two bays, or sections, from the floor to the ceiling, each of which is carved with trophies emblematical of the law. There are also warlike and other beautifully carved emblems. The collection includes several fine examples of German Renaissance furniture of wrought iron work.

It is understood that J. P. Morgan during a recent visit in London acquired three magnificent small altars or shrines of ancient workmanship, which he added to his treasures in the South Kensington Museum. The most valuable altar is one cut from solid rock crystal, with enameled gold medallions signed by the famous goldsmith Adam Van Vianen of Utrecht, which had been made for Maximilian the Great of Bavaria. It is a wonderful specimen of Flemish work of the sixteenth century. In the center of the altar are gold worked figures of the Virgin and Child. This piece is the third example of the same class acquired by Mr. Morgan during last summer.

The second is a smaller shrine in which gold figures of the Virgin and two attendants enclosed in an octagonal case are standing on a pedestal and supporting a cross, the several parts being secured together by bands of gold, richly ornamented. This came from Spain and is inscribed and attributed to Benvenuto Cellini.

The smallest of the three is a gem, a Corinthian column of rock crystal with a gold enameled cap and base. The figure of Christ is attached to the column with a cross.

A canvas by El Greco, Christ carrying the cross on his left side, was stolen some weeks ago from the gallery of General Prince François Henri de Bourbon, duc d'Anjou. The picture is said to be worth \$35,000.

LONDON ART NOTES.

October 4, 1905.

As regards exhibitions, London in September is given over to the photographers. At the New Gallery the Royal Photographic Society of Great Britain is holding its jubilee exhibition, while a smaller but more artistic collection of work by members of the Linked Ring is on view in the rooms of the Royal Society of Painters in Water Colors. Quite a feature of the latter exhibition is F. Benedict Herzog's fine circular composition, "A Tale of Isolde," which has been much admired though certain critics here consider \$500 an enormous price to ask for a single photographic print however meritorious. Other exhibitors of note are Edouard J. Steichen, Mrs. Gertrude Kasebier, Alfred Stieglitz and Frederick Hollyer, the last having also a wonderful reproduction of Turner's "Approach to Venice" at the New Gallery.

An unsuccessful attempt has been made to secure Mr. Holman Hunt's picture "The Lady of Shalott," recently exhibited at Messrs. Tooth's, for the Tate Gallery. The Chantry Trustees offered to spend two years' interest of the fund at their disposal, amounting to about \$60,000, on its purchase, but this sum being deemed insufficient they did not feel justified in committing themselves further. The work, however, is not likely to find its way across the Atlantic though several tempting offers have been made, since Mr. Holman Hunt has expressly stipulated that this picture shall not be sold to any American purchaser. Most probably it will be acquired for one of the most important provincial art museums. Mr. Holman Hunt's book on Pre-Raphaelite art is, by-the-way, expected to make its appearance this autumn.

The heroic equestrian statue, "Physical Energy," by the late G. F. Watts, which has been standing in the quadrangle of Burlington House since the summer of 1904, is now on its way to South Africa where it will be erected at Groote Schuur as a memorial to Cecil Rhodes. The original model will remain in England and it is hoped that a site will be found in London for a replica of what is undoubtedly Watt's greatest achievement in sculpture. The same artist's statue of Tennyson was recently unveiled at Lincoln.

At the autumn exhibition of modern art in the Walker Art Gallery, Liverpool, is the Hon. John Collier's picture "The Cheat" together with other Academy pictures and sculpture by Rodin, Lucchesi and other foreign artists. British sculptors, however, are practically unrepresented in the exhibition, the Society of British Sculptors having boycotted the exhibition because they thought the arrangements made for the exhibition of sculpture unsatisfactory.

A new exhibiting body has been formed with the title of The Society of Twenty-five English Painters, among the members being D. Y. Cameron, Dudley Hardy, Lee Hankey, J. L. Henry and Alfred Withers (hon. sec.). The object of the society is to hold exhibitions of cabinet pictures in London and abroad, the inaugural exhibition having been arranged for at the Dowdeswell Galleries in October, while the second exhibition will be held at Berlin next January.

For the moment most of the biggest dealers are still away on their holidays and business is not likely to revive to any great extent before the re-opening of Christie's and Sotheby's in November.

The death of Mr. Alfred Waterhouse, R. A., removes one of our most noted architects, who was responsible for the Natural History Museum, South Kensington, the National Liberal Club, the Town Hall, Manchester, and many other handsome edifices. His loss will be keenly felt by a large circle of friends and admirers.

An interesting old English pair case musical clock watch, six and one-half inches in diameter, in pierced and engraved cases of brass, was recently sold in London for \$180. This watch was found in the Emperor's Palace at Peking during the Boxer rebellion. At the same sale a Waterloo medal brought \$25.

Sir Edward Poynter is about to close his five-year term as director of the National Gallery, London, and it is said he probably will not seek re-election. In case he declines to run again, there are four persons "mentioned" for the post—Sir Walter Armstrong, director

of Cypriote antiquities, an able administrator on the purely business side and a vague and uncritical enthusiast for classical antiquity, but his scholarship was no more real than his generalship. He regarded scholars as potential critics of his administration, and scrupulously avoided retaining or appointing connoisseurs on his scanty staff of curators. The natural result of his obscurantism was grave error in displaying and cataloguing the collections.

After a long discussion of the question of museum management, especially in America, and the argument that until lately America has had neither the will nor the means to train connoisseurs nor the career to offer to the few who have managed to educate themselves, the writer concludes by saying:—"Sir Purdon Clarke has the rare opportunity of setting up an ideal toward which the dozens of existing American museums, and the hundreds there are certain to be, will gladly strive. Those who met him during his short visit last winter



By Hugh H. Breckenridge.

AUTUMN

of the Irish National Gallery in Dublin; Lionel Cust, director of the National Portrait Gallery, London; Claude Phillips, keeper of the Wallace collection, and Roger Fry, the art critic.

Nine magnificent tapestries, presented to the British nation by Baron De-longer, of Paris, were opened to public view at Hampton Court Palace, Oct. 7. The tapestries represent the famous Raphael cartoons, which were originally hung in Hampton Court, but afterwards were removed to the South Kensington Museum. The tapestries are valued at \$150,000.

W. P. Frith, R. A., received \$6,000 for his painting of "Before Dinner at Boswell's Lodgings." Three years later it sold for \$23,000.

Mr. F. Mather, Jr., in the last issue of the Burlington Magazine, says:—"The cognoscenti of New York are looking forward to the administration of Sir Casper Purdon Clarke in the Metropolitan Museum much as the Israelite brickmakers in Egypt may have yearned for Moses." For reasons which it would be no longer profitable to recount at length darkness has reigned in the first museum of America since its beginning. The devotion and liberality of the Board of Trustees have never as yet had adequate reinforcement in a learned directorate. That eccentric soldier of fortune, the late General Di Cesnola, was an honest broker

felt that he is temperamentally well fitted for a task requiring abundant tact. It is a question of imposing severe standards of connoisseurship upon a people resentful of any sort of superiority, and inclined to question all pretension to authority. * * * Everybody is well disposed towards the new comer, who is to dispel the Egyptian or rather Cypriote darkness that until recently has prevailed in Central Park East."

A piece of bronze statuary representing American football, by Paul Nocquet, has been presented to the Columbia University Club, at its new club house in Gramercy Park. The gift is from Isaac N. Seligman, the banker and philanthropist, and a graduate of Columbia.

The design of the statue shows a fierce tangle of contending teams. M. Nocquet, the sculptor, is a young Frenchman, who has won the Prix de Rome. He has been in America two years, and saw his first football game last fall. This group is the result of his interest in the game.

Mrs. James O'Hara, of New Orleans, owns a picture which is believed to be a Raphael. It is now in the hands of Samuel O. Trudell, of New York, who will make an effort to take the picture to London or Paris, "to have the question of its authenticity settled."

ITALIAN ART NOTES.

Venice, October 4, 1905.

The formal inauguration of the International Congress of Artists took place September 21 in the Palace of the Doges, and in the Hall of the Senate. There were present the King and Queen, the Minister of Public Instruction, and artists and scientists from all the civilized countries of the world. It seemed like a dream to all those who assisted at it to find themselves seated in this hall which recalled the great days of the old republic. On the spot where once princes and ambassadors knelt before the Doges Dandolo and Morosini, sat a democratic king, a simple modest queen, surrounded by artists, deputies and delegates, whose garments were a profound contrast to their surroundings.

This hall, which the genius of Palma Giovane, Marco Vecelli, Tintoretto and Tiepolo has bequeathed to the admiration of the world, where one's thoughts involuntarily turn to the glorious past, is well suited for an assembly of artists to-day.

And this mysterious fascination of the past seemed to influence those present. The orators spoke in subdued tones, almost as if they expected that some of the men who adorned these walls or who sat here in council, might appear to take possession of their realm. The Mayor of Venice welcomed the sovereigns and the delegates, thanking them for their presence. Then the Minister of Public Instruction made an address, explaining the aim of the Congress, which consists first of all in supporting efforts to promulgate artistic and aesthetic appreciation among the people.

The President of the Congress, Fra-deletto, then spoke of the psychology of art in general, and the following gentlemen presented salutations for their countries: Richmond for England, Sculier for France, Fuchs for Germany, and Radisch for Hungary. The French writer Suzeranne commemorated Ruskin. The artists and journalists were offered by the press association of Venice the fac-simile of a letter from Ruskin to a Venetian gentleman. The publisher Ongania, who was a personal friend of the great author, has placed on view many of the works of Ruskin, two fine portraits, a bust, and photographs of the house he occupied, his study, the room where he died, and his tomb.

A cablegram from Berlin says that the National Gallery has bought for \$40,000 the "Court Ball Supper," from Emil Meiner, of Dresden, painted by Adolf Freierich Erdmann Menzel, one of Germany's best known painters, who died February 9 last, in his 90th year.

A portrait of the Pharaoh who built the Great Pyramid has been found in a heap of stones near the turquoise mines of Wady, Maghara in the Sinaitic peninsula, mines which were worked by successive Pharaohs who have left their inscriptions in temples their agents erected in that sterile and desolate land.

The heroic statue of "Washington at Valley Forge," by Henry Merwin Shrady, when completed will be erected at the eastern approach of the Williamsburg Bridge in Brooklyn. The unveiling will be a grand function, which will accentuate the steps that one by one are being taken to bind together the dislocated parts of Greater New York.

PARIS ART NEWS.

October 4, 1905.

The directors of the Gobelin manufactory have decided, in order to avoid all chance of fraud for the future, to have woven in the fabric of all tapestries made at their works, a special mark establishing the authenticity of each tapestry. This mark will consist of a capital G crossed by a pin and will be always supplemented by two dates—those of the beginning and end of the work. Just at present the manufactory is executing a tapestry of some eighty metres in width, which will require a year for completion, and which will represent the "Glorification of Colbert," after a cartoon of Jean Paul Laurens. There are also on the looms, in process of manufacture, four other tapestries of less importance for the Palace of Justice at Rennes, and whose subjects were designed by the painter Toudouze.

The premature closing of the Exposition at Bagatelle, has resulted in the acquisition by the Louvre of three splendid examples of the early English school, gifts of Parisian collectors who had loaned them to the Bagatelle Exposition. These are "Une vue du Pont Neuf" by J. W. Turner, a "Portrait of Mrs. Foster" by Sir Thomas Lawrence, and a "Portrait of a Man" by Sir Joshua Reynolds.

The success of the retrospective exposition of furniture, which opened in late July at the Grand Palais and will continue through November 15 next, is as marked as ever. The entrances now number nearly half a million.

The display was organized by the syndicate of antiquaries and is made up of objects of art of the first importance, stuffs, furniture, tapestries, porcelains and potteries, bronzes, books, jewels, etc. Even more interesting is the display in adjoining rooms of a curious and original exhibition of more than a hundred palettes, with the favorite colors of the leading painters of the Barbizon school. These palettes here and there have characteristic subjects. Two of the walls of these rooms are covered with canvases, signed Henner, Roybet, Lepine, Raffaelli, Jongkind, Delpey, Daubigny, Ziem, Bonnat, etc.

Connoisseurs of Japanese art and "L'Art Nouveau," will learn with regret of the death of S. Bing, the well known expert, who managed the sales of the important collections of Goncourt, Hayaschi, Gillot, etc. M. Bing was one of the first promoters in France of "L'Art Nouveau" and "Le Style Moderne."

The family of the dead painter Bougereau who became a member of the Beaux Arts in 1876 are about to present to the Museum of La Rochelle, his picture "L'Oceanide," which admirers of Bougereau clustered around at the last Salon. There is also a project on foot to erect a monument to the great painter, who was also the eminent and devoted president of the Association of Artists, Painters, Sculptors and Engravers.

The Museum at Versailles has received as a gift from Mme. Pailleron, a portrait by John S. Sargent of the author of "Le Monde ou l'on s'ennuie."

The Salon d'Automne will open its doors in the Grand Palais tomorrow and will continue open through November 20 next. The Salon has since its foundation devoted a special room to the works of some dead artist, who has contributed to the modern move-

ment in art. Last year Puvis de Chavannes and Toulouse-Lautrec were thus honored. This year the committee will devote this commemorative room to Manet and Ingres, whose influence was so marked on contemporary painting. The Salon d'Automne, whose president is Eugene Carriere, has a membership of about two hundred and fifty painters, sculptors, aquarellistes and etchers. Among its more prominent painter members are Aman-Jean, Bonnier, Carriere, Chigot, Hawkins, Lebourg, Lerolle, Henri Martin, Louis Picard and Armand Point. Among its sculptor members are Garg, Laport, Blaisy, Constantin Meunier and Camille Lefevre.

The artists of the Rambouillet school, who in August, 1904, conceived the original and utilitarian idea of grouping their works, in an annual Salon in a village of the country in which they work and live, showed a number of their works, paintings, pastels, aquarelles, engravings, designs, etc., from September 22 to October 3 last, in the rooms of the Hotel du Ville at Rambouillet, by invitation of the Municipality. Works were shown at the exposition by Mme. Courturier and MM. Pierre Prinz, Gusman, Frank Boggs, Julian Tinayre, Rene Lelong, Vibert, etc.

The Norwegian painter Fritz Thaulow, will soon leave Paris, where he now resides, to journey in Holland and Norway, in which last country he will make studies of his favorite subjects of snow and running water.

An important sale of porcelains of different periods will take place in Paris during November. Among the finer pieces to be sold are several Viennese porcelain vases, a "Moulin a vent" of Saxe with bronze mountings, and a statuette representing "Astronomy."

The "Musee Galliera" where a recent exposition of wrought iron work, etc., organized by the City of Paris, had much success, is closed. It will reopen in November, with a display of applied art, French and modern. The Musee had in 1900 an exhibition of bookbindings, of ivories in 1903, and of lace in 1904.

Following the deaths of the painters Henner and Bougereau, the Beaux-Arts Academy declared on October 7 their seats vacant. The election of successors will take place on October 21 and 22. The candidates are Tony Robert-Fleury, Besnard, Ferrier, Chartran, Toudouze, Maignan, Gervex and Raphael Collin. The Academy's choice will undoubtedly be two of the four painters who have won the Prix de Rome, and who are MM. Besnard, Chartran, Ferrier and Toudouze.

A composite monument to the leaders of the romantic landscapists in France, 1830 to 1875, usually called the Barbizon painters, is planned as one of the coming embellishments of Paris. The first suggestion was in connection with a site on the Champs Elysees; but a protest has been raised on the ground that one monument will give a precedent for another.

The new gallery of the Musée de l'Armée, in Paris, will be opened this month. It is composed of six rooms and will be illustrative of the military history of the Second Empire and of the war of 1870. The feature of the new rooms will be a very extensive exhibition of the works of Edouard Detaille, to the number of about 200.

PHILADELPHIA ART NEWS.

The School of Industrial Art of the Pennsylvania Museum, opened its classes on Monday, October 2 and its night classes on October 9. Miss Fox, Miss Dow, Miss Steele and Mr. France of the staff of instructors after spending the summer in Europe have returned, but Dr. Harold is still abroad.

Under the terms recently made by the State, the Pennsylvania Academy of Fine Arts will receive this year for the first time a number of students from the State Normal Schools outside of Philadelphia, who have passed a competitive examination and been awarded scholarships for two years. The schools of the Academy opened on October 2 with unusually large classes which have been much increased by the new State scholarships and the discontinuation of the art classes of the Drexel Institute.

The first exhibition of importance is that of the Society of Miniature Painters, which will be open to the public at the McClees Galleries, 1411 Walnut St., from Monday, November 13 to November 25 inclusive. The Jury of Selection in New York is Colin Campbell Cooper, Amy Otis and Marie Judson Strean and in Philadelphia, Ellen Wetherald Ahrens, Amy Otis and Jessie Willcox Smith. Emily Drayton Taylor is president, and Margaretta Archambault, secretary.

The Art Club of Philadelphia, 220 South Broad Street, will hold its seventeenth annual exhibition of oil paintings and sculpture from Monday, November 20, to Sunday, December 17. The Jury of Admission and Hanging Committee are John Lambert, chairman; Peter Moran, George Gibbs, Alexander Stirling Calder and William M. Chase.

The Philadelphia Jury of Selection for the eighteenth annual exhibition of paintings to be held at the Art Institute of Chicago from October 20 until November 26 are Miss Louise Wood, E. W. Redfield and Charles Brinton Cox.

The T Square Club of Philadelphia will hold its annual exhibition, consisting of architectural drawings, photographs, models, statuary, tapestries, ornamental iron and bronze work, wood-carving, etc., December 1 and will continue until December 23.

Miss Helene Maynard White has opened her studio at 1710 Chestnut Street and on October 4 began her classes in drawing, painting, wood-carving and modeling in which she has been so successful. Miss White is painting a miniature of Priscilla, daughter of Dr. and Mrs. S. Merrill Weeks, and has just finished a portrait of Mrs. Charles D. Walton, of St. Davids, Pa.

Mr. Elliott Dangerfield has closed his summer studio at Blowing Rock and reopened his New York studio. On October 6 Mr. Dangerfield resumed his classes at the Philadelphia School of Design for Women.

Miss Waunita Smith has given up her studio in South Penn Square and joined Miss Mary Van de Veer in her studio in the Fuller Building. Miss Smith has just completed a unique and interesting set of drawings for the Youth's Companion of Boston. The drawings are of various periods of children's dress.

CHICAGO ART ECHOES.

With the opening of the first large exhibition of the season, namely, that of American painters in oils and water colors at the Art Institute, the winter's activity in art may be said to be well under way. Arrangements have also been completed for the exhibition of paintings by French painters of today to be held simultaneously. It promises to be an interesting exposé of modern tendencies. The artists to be represented are: Besnard, Roll, Lucien Simon, Charles Cottet, Rene Menard, Rene Prinnet, Gaston La Touche, Edmond Aman Jean, Edouard Saglio, Auguste Pointelin, Henri Dumont, Antonin Mercie, Frederic Lottier, George Desvallieres and a dozen others.

The lecture season in the Art Institute opened this week, October 13, with the first of a series of ten lectures on "Sculpture" by Lorado Taft. The talks will be illustrated by the stereopticon and the dates are consecutive Fridays.

The Municipal Art League has arranged for a series of gallery tours under the guidance of able conductors, and to be held once a month.

Cadurcis P. Ream, well known as a painter of still life subjects, is holding an exhibition of one hundred canvases in the Railway Exchange. Several of his portrait paintings are also shown, among them an exquisite portrait of the handsome young Mrs. Norman B. Williams. Mr. Ream has exhibited at the Royal Academy in London, and is represented in the Stickney collection in the Art Institute.

Students from the Art Institute are making a fine showing abroad. Last season Albert Krehbeil took six money prizes and a gold medal at Julian's, Allen Philbrick has taken a medal at Colarossi's and in the Paris salon of the last season, Chicago student art was represented in painting and sculpture by sixteen promising young artists.

The large sculpture group, known as "An Incident in the Temple," executed by Taft's class in the spring, has been presented to St. Xavier's Academy on account of lack of space for it in the galleries.

Mr. Friedman and Mr. Colorossi, of Hull House, are exhibiting original designs in jewelry at the Kalo Shop. Their hand-wrought silver pieces won them unstinted praise in the arts-crafts exhibit last winter. Their present work, done in the old Italian spirit, is boldly and beautifully executed.

Pauline Palmer has returned from abroad with a new collection to be shown soon, and Mr. and Mrs. John F. Stacey have returned from the Atlantic coast with a harvest of summer work.

The Chicago Architectural Club is exhibiting the "Annual Harvest of Summer Sketches" made by members during the summer months, in the club rooms in the Dexter Building.

Dulah Evans has closed her studio in the Tree Building and gone to Denver for the winter. Alice Cooper has just returned from Denver and is at work on a sculptural commission. Edgar Cameron has gone to Ottawa to sketch. A number of his landscapes are now on view in his studio. Marie Gelon Cameron has several commissions.

WITH THE DEALERS.

The Durand-Ruel galleries, No. 5 West 36th Street, have a fine example of Puvis de Chavannes, "Fishers Embarking Fruits" a man and woman, warm yet soft in coloring; two fine pictures by Renoir, a pastel, "Girls at the Piano" after one in the Luxembourg, and a "Girl with a Falcon", brightly colored. Monet's "Antibes" in these galleries is painted in charming pastel tints, while his "Flower Garden" is a revel of color.

Mr. Henry Duveen arrived from Europe yesterday. Mr. Benjamin Duveen returned on the 7th.

Although no regular exhibitions have yet been opened in the Knoedler galleries, No. 355 Fifth Avenue, there are some newly received contemporary pictures now in the upper gallery. Noticeable among these are a fine Gainsborough, a landscape, a portrait by Cuyp, in his best manner, a Crome, A Richard Wilson, a harbor scene by Simon de Vlieger, glowing in color, and a characteristic Cazin, a group of cottages beneath a stormy sky, with a rainbow breaking through the clouds.

Mr. Roland Knoedler will not return from Paris until the last week in October this year. He has secured a number of choice pictures, and these will add greatly to the attractions of the Knoedler Gallery, where a small and interesting display of contemporaneous foreign pictures is now being held. Mr. Charles Knoedler will arrive from Europe today.

Mr. Louis R. Ehrich had great good fortune in his search abroad this summer for old masters, and many shipments have already arrived at the Ehrich galleries, No. 8 West 33d Street. He is now busy having his examples framed, and is preparing for an early exhibit.

Mr. Emil Rey, of Seligmann & Co., will arrive from Europe this month. Mr. Jacques Seligmann will come over in the early winter, and will be accompanied by Mrs. Seligmann.

The first sale of the season at the American Art Galleries will probably be that of the pictures and art objects of a well known New York art collector, who died in Europe last spring.

Mr. Wildenstein, a nephew of the senior partner of Gimpel & Wildenstein, of Paris, arrived from Paris recently and opened the galleries at Fifth Avenue and Twenty-eighth Street. Messrs. Gimpel, Sr. and Jr., will not arrive until November.

The collection of the late William M. Green, a widely known antique collector, who died suddenly of heart failure this summer, has been on sale during the past week at the Fifth Avenue Art Galleries, 366-368 Fifth Avenue, and has proved to be one of unusual interest.

The coming auction season of the Fifth Avenue Art Galleries bids fair to be one of interest. Many of the weeks for the season have already been engaged for important sales, probably the most important ever held in these galleries. The first sale took place during the week beginning October 2, and consisted of properties from the estate of Mrs. Alice M. Bradford, by order of Messrs. Crane & Lockwood, attorneys. During the season the contents of an

old French chateau will be sold, and this will be the first sale of the kind in America. Later in the season the contents of the old Singleton mansion, Blackwood, Sumter, S. C., will be disposed of, and lovers of the antique will find in this sale many treasures.

Mr. Dikran Khan Kelekian returned last month from a summer spent in Persia, Constantinople, where the climate was most agreeable, and Paris. Among the many treasures secured by him, and which will be shown this season in his art rooms, No. 252 Fifth Avenue, are a large variety of rugs, ancient Cyprus glass, of all kinds and sizes, Greek marbles, Gubbio plates, Persian lustre, velvets, brocades, embroideries, and a fine collection of antique jewelry which forms one of the attractive exhibits in these rooms.



Rare Old Louis XVI Clock

K. J. Collins has an interesting and artistic stock of goods in the show rooms, No. 8 West Thirty-third Street. Especially noticeable are a surtout, a reproduction of one in the Wallace collection, London, and another with a beautiful canopy of Sevres porcelain, a gilded dome-shaped trellis over which flowers climb, the whole supported by graceful columns, and set about with charming little figures. Those in search of wedding presents will find here an admirable assortment from which to choose something of real artistic value, while the prices range from those adapted to modest purses to high figures. The accompanying cut of a rare old Louis XVI clock is a reproduction of one of their notable art treasures.

Mr. Heinemann of the Heinemann Galleries, No. 257 Fifth Avenue, has recently returned from abroad, where he secured a number of works by artists celebrated both here and in Europe. Many of these have already arrived, others are on the way, and will be hung in the galleries as soon as possible. Among the interesting canvases, is a portrait of the veteran artist Josef Israels by himself. It will be remembered that a portrait of the aged painter by the young artist Walter Florian, was much talked of last winter, and it will be interesting to study the artist's own representation of his features in comparison with another's.

Mr. J. H. Strauss has opened his galleries at 285 Fifth Avenue, having recently returned from an extended trip abroad, during which he visited all the leading art centres of Europe.

Lanthier's "Old Curiosity Shop," 354 Fourth Avenue, so long established, has never had a better selection of fine canvases than at present, and others of equal merit will soon be added to the galleries. These include portraits and figure, fruit, flower and cattle pieces and landscapes and marines by well-known old and modern masters. Mr. Lanthier also shows some rare Spanish, Italian, French, Flemish and English furniture, antique tapestries and superior collections of old silver, arms and armor, porcelains and ivories.

The La Place show rooms at No. 400-408 Fourth Avenue are filled with interesting things, rare old seventeenth century carved furniture, silver, and bric-a-brac of every description. Among the notable objects are a set of four beautiful silver candelabra and a jardiniere, once the property of Queen Isabella of Spain, and purchased by Mr. La Place at the Hotel Drouot sale in Paris. Another unusual piece is a large solid silver gilded centerpiece for a banquet. St. Hubert worshipping the stag, a beautiful bit of silversmith's work, is enthroned on a pedestal, surrounded by wreaths set with rhinestones and colored crystals, while around the pedestal the wrought silver curves up in an outer border, set with four towers, each with its miniature and complete drawbridge spanning an imaginary moat. The date of this piece is 1741, and some idea of its massiveness may be formed from the weight, 135 pounds.

At Steinway Hall, 107-109 East Fourteenth Street, may be seen a beautiful organ, made by the Art Organ Co., which marks a new era in the art of organ building. Not only is the tone of rare quality and smoothness, but the case is a marvel of workmanship—entirely of antique gold, and so constructed that the roundness, purity and delicacy of tone are in no way sacrificed—in fact, the "Orgue de Salon," as it is called, is the first exemplification of the advanced system of organ building, which meets all the legitimate demands of a chamber organ in its perfection.

J. H. STRAUSS
ART GALLERIES

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The summer exhibition of the Copley Society of Boston closed on Wednesday, October 4. Of the eight sales made by Mr. Morris, four went to Massachusetts purchasers, the rest were divided among New York, Pennsylvania, Virginia and Wisconsin. A large proportion of visitors to the exhibition have been out-of-town people, as was to be expected. Immediately after the close of the exhibition many of the pictures were sent from Boston to Pittsburg, Chicago, and Columbus, Ohio. Nearly sixty of the Boston works went to Columbus, where the Columbus Art Association will open a large exhibition on November 7. Columbus hopes to establish an art museum shortly.

A joint exhibition will be held in the Boston Art Club Galleries, beginning October 28, by Louis Kronberg, Scott Clifton Carbee, C. Scott White and Will Jenkins.

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